My Little Pony

ART IS MAGIC

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Language: English

Edition: PDF

Original version released by: YayPonies.eu

Translated version released by: NNOPE

File Source: 2nd Humble Bundle

Lossless: yes

Translated by: NNOPE

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Special thanks to Brian Lenard, Ed Lane and Michael Kelly for their invaluable assistance. Also Special Thanks to Cathy Gaines-Mifsud, Dorothy Ruth Crouch, and Graham Ingels.

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IDW founded by Ted Adams, Alex Garner,
Kris Oprisko, and Robbie Robbins

Library of Congress Cataloging-in-Publication Data

My Little Pony : art is magic!
pages cm
ISBN 978-1-63140-467-2 (trade pbk.)
1. My Little Pony (Trademark)--Comic books, strips, etc. 2. Cartoonists--United States--Interviews.
NC1764.8.M92M92 2015
741.5'973--dc23

2015035239

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Friendship is Magic #4
Variant Cover (Detail)

Tony Fleecs

Tell us your name, where you live, and how long you've been a comic book artist.

I'm Tony Fleecs, I live in North Hollywood, California and I've been a professional comic book artist for nine years. I've always made comics though, as soon as I could work a copy machine I started printing my own silly little comics.

How did you discover comic books?

When I was ten years old the first Tim Burton *Batman* movie came out and *Batman* comics were huge. That's when I first remember getting a comic book from the store but I couldn't convince my folks to buy them for me with any regularity. I bought comics sporadically whenever I'd see them for the next two years. Then Marvel published *X-Men* #1 by Jim Lee and Chris Claremont. By this time I had a $3-per-week allowance. I was completely hooked, all my money went straight to the comic shop from then on.

When did you become a My Little Pony *fan?*

When I was a kid my little sisters had Ponies and watched *Ponies* — I remember them from that. I remember loving how the plastic they were made of smelled (is that weird?). My sisters were actually a little more into these Fairy Tails birds (also from Hasbro); they were like My Little Pony birds. Same plastic, same hair — they had cutie marks. I think if I'd drawn Fairy Tails birds comics my sisters would've been way more impressed.

I didn't become a fan myself though until I got the gig working on the comics. That's when I really, really got into it.

What's the best part of being an artist working on MLP*?*

They're super fun to draw and I love that each of them has a fully realized, distinct personality. But my favorite part is just making comics that little kids love. I love the idea of drawing some kid's first comic book. When a kid comes up at a convention with a *Pony* comic that's all beat up and you can tell that they've read it a million times... that's the absolute best part.

Can you explain how your art process works? How do you piece a page/story together in your head?

First thing I do is read the script all the way through to get a feel for the story. Then, I read it a second time and draw little page layouts in the margins of the script. I decide which panels are the most important ones on the page — those panels will usually be the biggest.

Then I start my layouts/pencils — I do this part digitally, and it's the part of the process that takes the longest. Figuring out the best way to convey the story visually, or what's the coolest way to draw a particular scene, coming up with new body language and new facial expressions. This part is like the blueprint — it's a lot of thinking, planning, and referencing.

Then I print out the pages on 11" x 17" paper and ink over the layouts. I do a lot of tightening up in this stage too — making sure my scratchy little sketches end up looking how the ponies are supposed to look.

Next, I scan them back into the computer. Interior pages get sent off to Heather Breckel who colors all the *Pony* comics (she can do four or five pages a day!). For covers, I send them to my friend, Lauren Perry, who fills in the flat colors for me (and for Agnes Garbowska and sometimes Heather too). When I get the flat colors back from her I take them into Photoshop and color all the lines and add shadows and highlights and effects. This part can take me forever because I never know when to stop. Leonardo Davinci said, "Art is never finished, only abandoned."

George Lucas said that too.

What's the most difficult challenge you encounter while working in comics, and on My Little Pony *specifically?*

The most difficult part is probably scheduling. In comics you don't have a boss, you just have an editor and your deadlines. Nobody tells me when to go to work or when to come home and since I'm rarely just working on one project at a time, scheduling can be really tricky. Luckily my wife is really good with that kind of stuff — she keeps me on track.

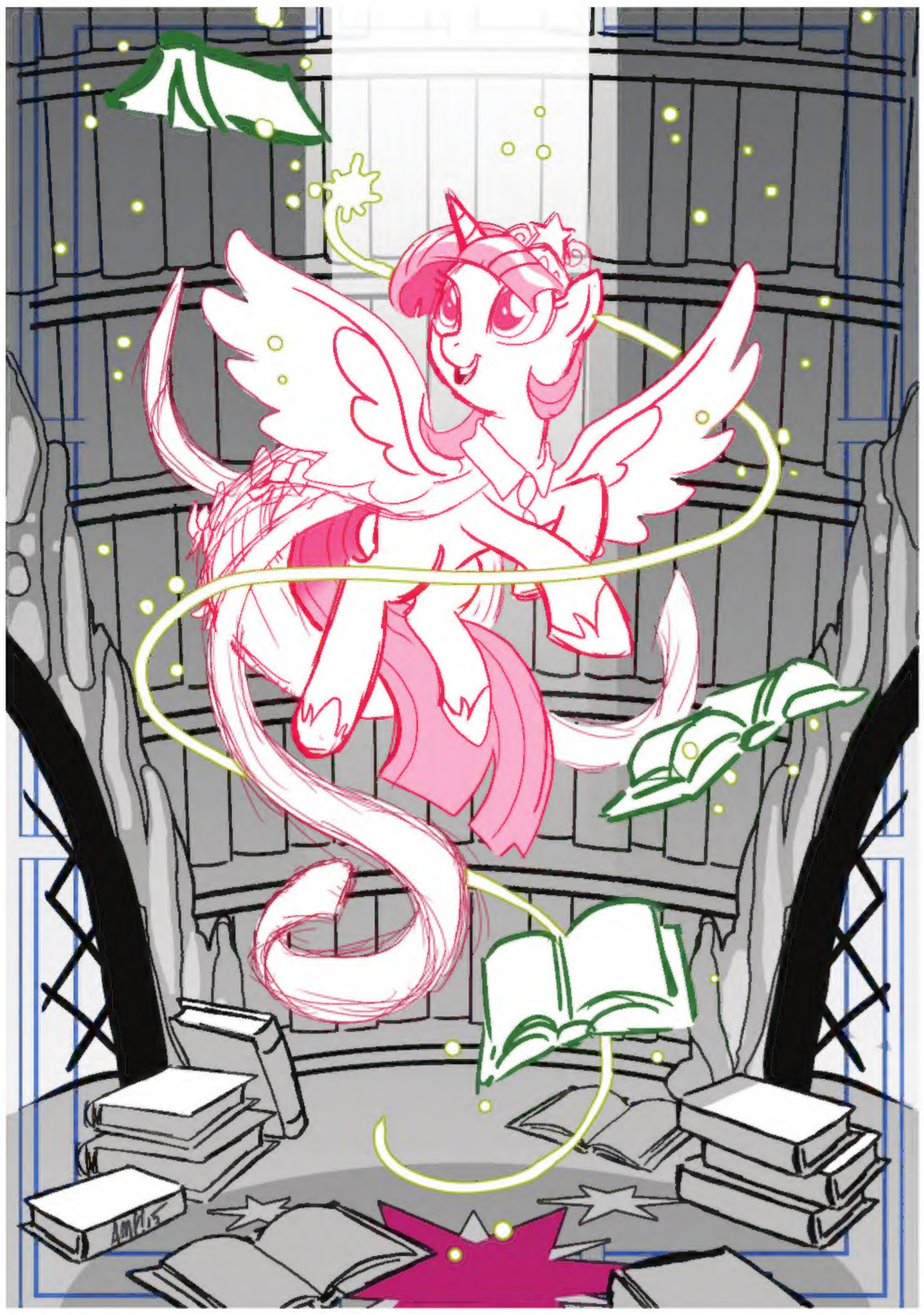
On *Ponies* specifically though, drawing Fluttershy's eyes is the most difficult. They're very specific — you have to get them exactly right or they just look wrong.

Do you have a favorite MLP *comic book story? Which one and why?*

I love a lot of them! I love "Nightmare Rarity" by Heather Nuhfer and Amy Mebberson, I love the young "Cadence and Shining Armor" two-parter by Katie Cook and Andy Price. I love whenever Jeremy Whitley and Brenda Hickey work together. My very favorite ones though are all Christina Rice books. She wrote the two favorite ones I ever drew myself (*Friends Forever* #9 and *Fiendship is Magic* #2) and probably my favorite single *Pony* issue yet, *MLP Friends Forever* #18 with art by Jay P. Fosgitt and Heather Breckel. Rainbow Dash and Fluttershy go to the Cloudsdale flight camp reunion and Fluttershy has a total breakdown — completely adorable.

And for the most important question of all: Who is your favorite pony?

I'm for sure an Applejack. We're both from big families. We're both really hard working. Both a little sarcastic and skeptical. Her Element of Harmony is honesty — I'm totally honest. Like, uncomfortably honest. Applejack, for sure.

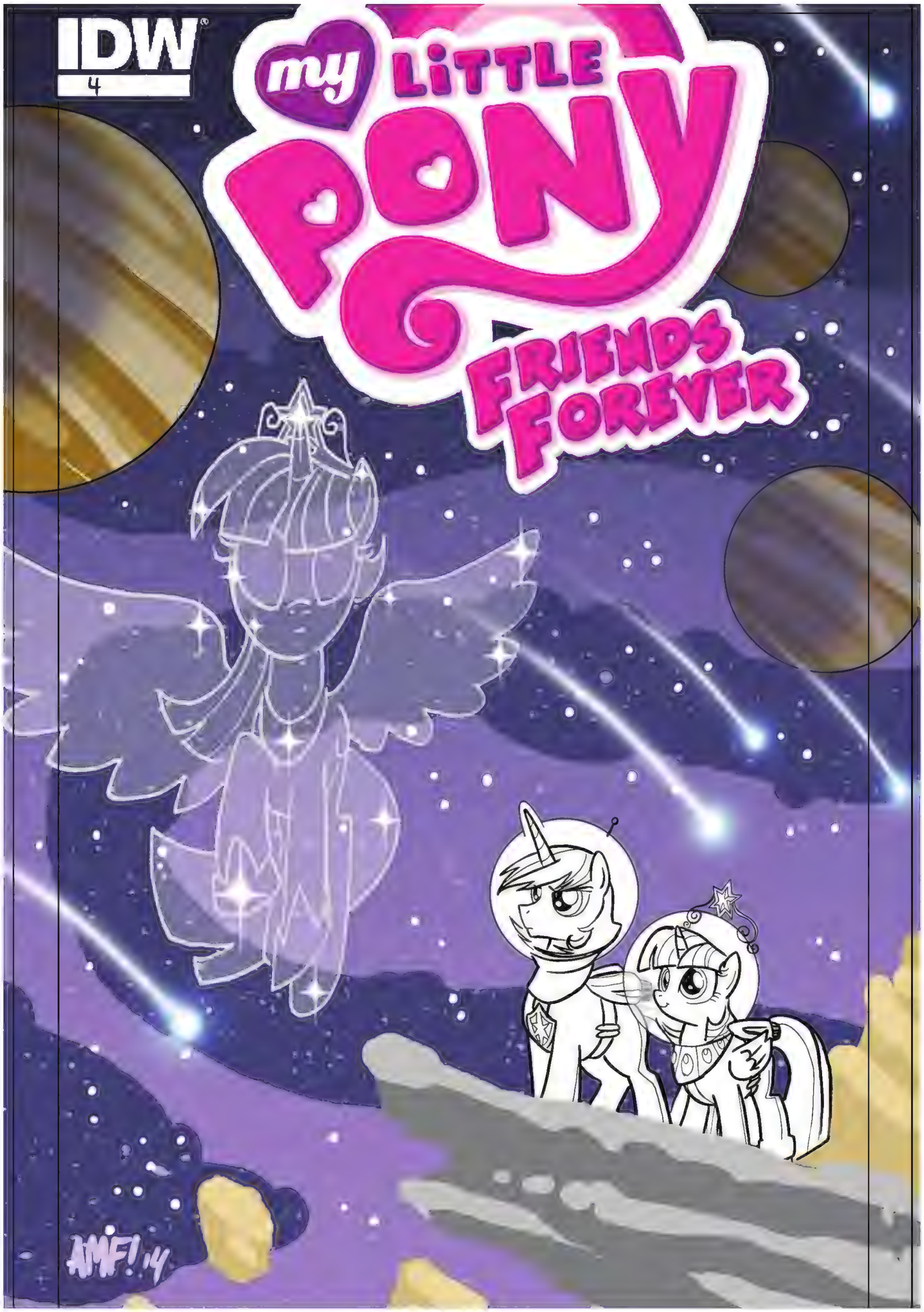


Clockwise from Top Left:
Pinup Mixed Media Process,
Pinup Inks, Gremlin Character Designs,
Pinup Final Art (Opposite Page)

AMF! 15

Friends Forever #18
Variant Cover

Friendship is Magic #32
Variant Cover



Friends Forever #4 Mixed Media Process.
Friends Forever #4 Variant Cover
Opposite Page

PONY PUBLIC CALL BOX
PONY
AMFI
12

Micro-Series #5 Variant Cover,
Friendship is Magic #1 Variant Cover
Opposite Page)

Friendship is Magic #27 Cover Inks.
Friendship is Magic #27 Variant Cover
Opposite Page

AMF!
13

Friendship is Magic #19 Variant Cover,
Friendship is Magic #8 Final Cover
Opposite Page

AMF!12

Friendship is Magic #4
Variant Cover

سيما

AMF!14

Friendship is Magic #24 Variant Cover,
Friends Forever #3 Variant Cover (Opposite Page

Friendship is Magic #34 & 35
Variant Covers

Friendship is Magic #36 & 37
Variant Covers

Friends Forever #7 Variant Cover,
Friendship is Magic #27 Variant Cover
Opposite Page

Friends Forever #11
Final Cover (Detail),
MLP Audition Sketch
Inks (Opposite Page)

Jay P. Fosgitt

Tell us your name, where you live, and how long you've been a comic book artist.

My name is Jay P. Fosgitt. I live in Plymouth, Michigan, and I've been a comic book artist for ten years.

How did you discover comic books?

My comic appreciation started with newspaper comic strips. Around the time I was seven or eight, I "borrowed" my older cousin's comic book collection when he wasn't looking, and my lifelong comic book fandom began with *Spider-Man*, *Fantastic Four* and *The Incredible Hulk*!

When did you become a My Little Pony *fan?*

I'm of the generation that grew up with the Hasbro toys and the TV shows based off them in the 1980s. When *Pony* was relaunched in recent years, I saw how much sharper and engaging their stories had become and how much more fun their designs had evolved, and I was hooked!

What's the best part of being an artist working on MLP*?*

The best past of working on *My Little Pony* is getting to draw little background gags that connect the *My Little Pony* fantasy world with today's pop culture. I love silly mash ups like that!

Can you explain how your art process works? How do you piece a page/story together in your head?

The writers I work with are pretty specific about how many panels are on a page and what's to happen in each panel, which helps me a lot in drawing it. But from there, it's all on me. I do rough sketches to determine what established characters will look like in whatever new costume they may wear in a story, or in really fun instances, I get to design a brand new character. Beyond that, I don't really plan out what I'm going to draw. Instead, I jump right into sketching out my finished pages, which often become as big a surprise to me as they do the readers! Eventually I ink my artwork, scan in my pages and clean up any smudges or errors, then send them off to Heather Breckel to work her coloring magic!

What's the most difficult challenge you encounter while working in comics, and on My Little Pony *specifically?*

The biggest challenge for me is to create something that stands up with the great artwork created by the *Pony* artists who came before me. We're all playing in the same world, and we artists have our own styles. But we also have a responsibility to have our work fit into the established *Pony* style of storytelling. So I strive to have my creative voice heard, but also to have my work fit into the world we're all building.

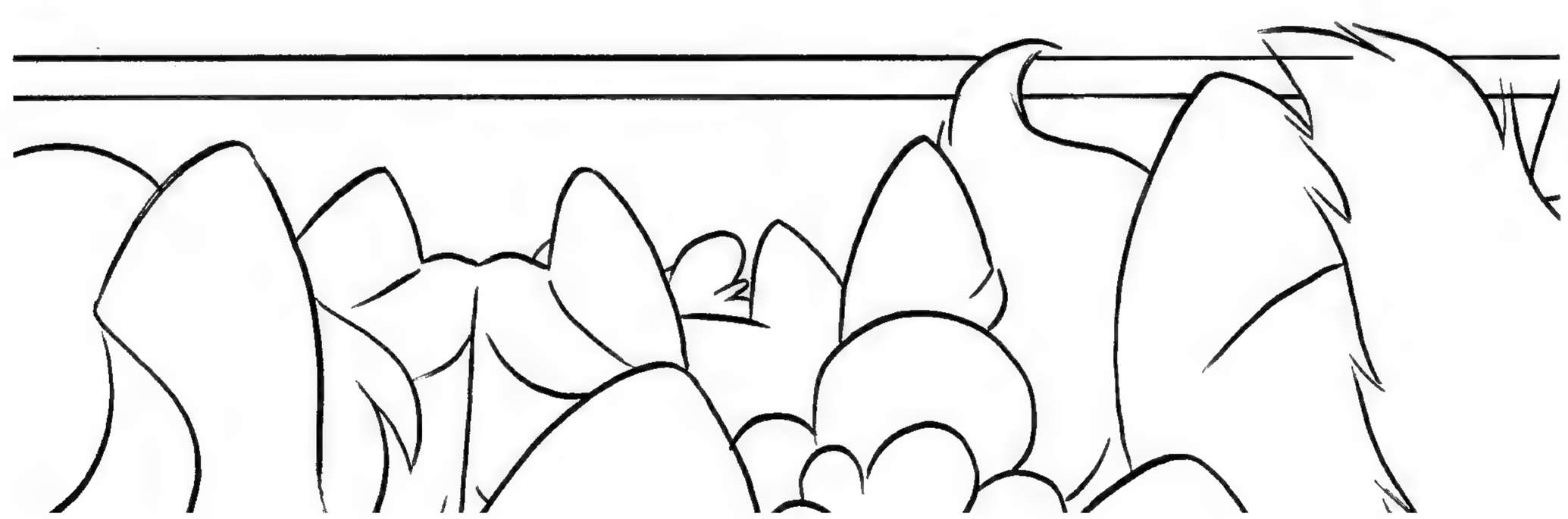
Do you have a favorite MLP *comic book story? Which one and why?*

Friends Forever #11 was the first issue I worked on, so that would have to be my favorite. I got to draw so many fun flying scenes, particularly a double page spread where Spitfire battles a tornado. That was one of the biggest artistic challenges of my comics career, and so much fun to draw!

And for the most important question of all: Who is your favorite pony?

Of the established ponies, my favorite is Spitfire. She stands apart from the others with her spiky mane and goggles, and her personality fits that look. But I recently designed the look of a new pony Cirrus Cloud, created by writer Christina Rice for *Friends Forever #18*. I gave her a sectioned-off, multi-colored punk mohawk, with rock star makeup and spiked jewelry. She quickly became my favorite pony, and I hope I get to draw her again!

Pinup Mixed Media Process,
Pinup Pencils (Opposite Page

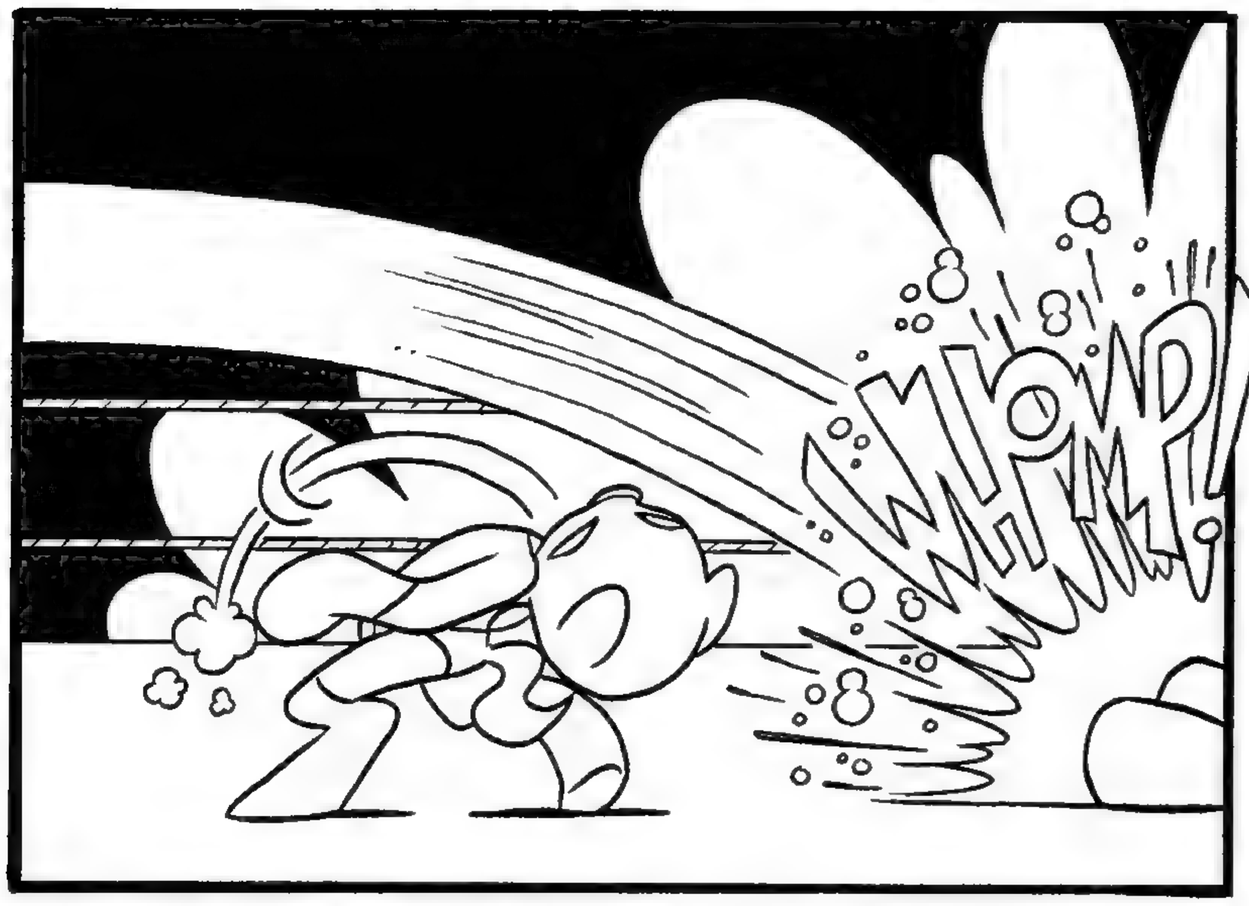


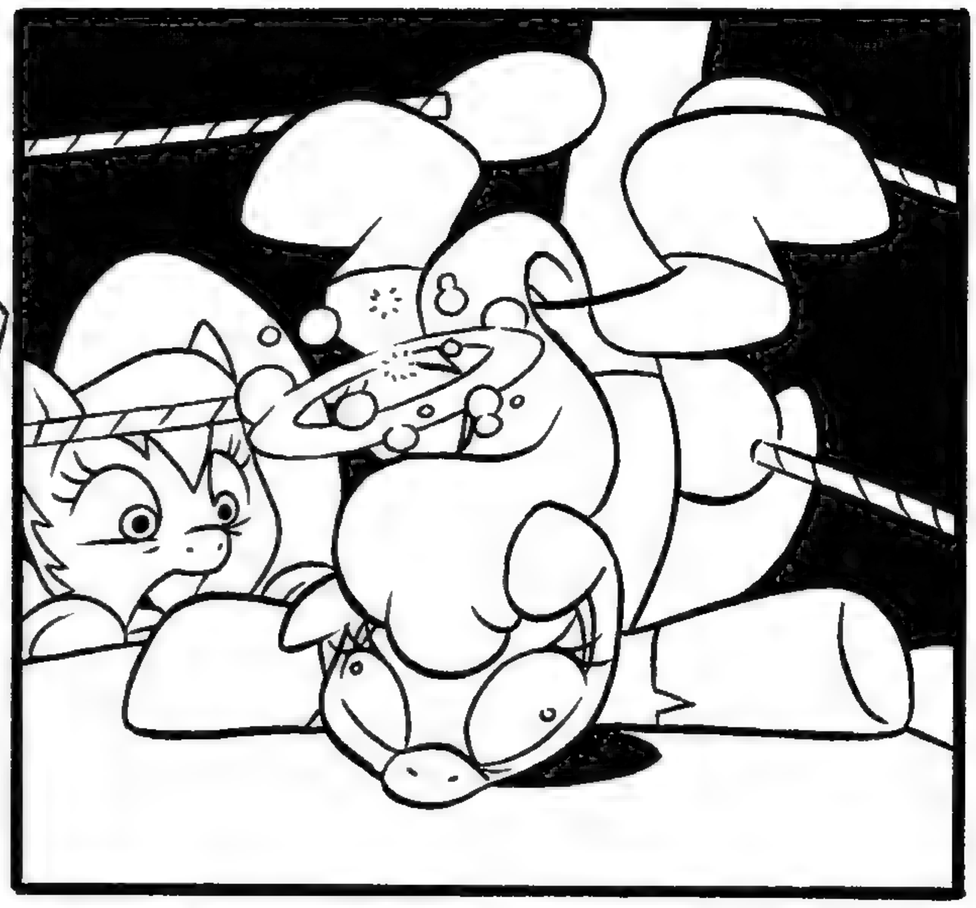
Pinup Inks,
Pinup Final Art Opposite Page

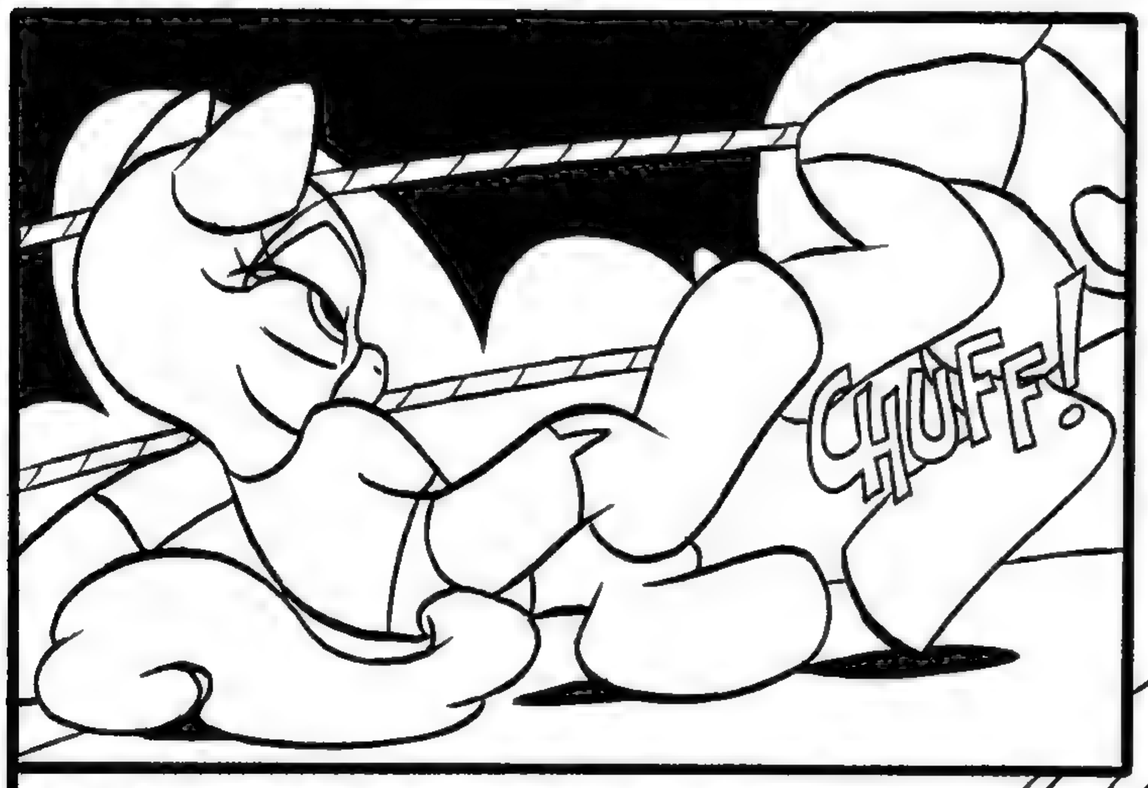
JAY P FOSGITT

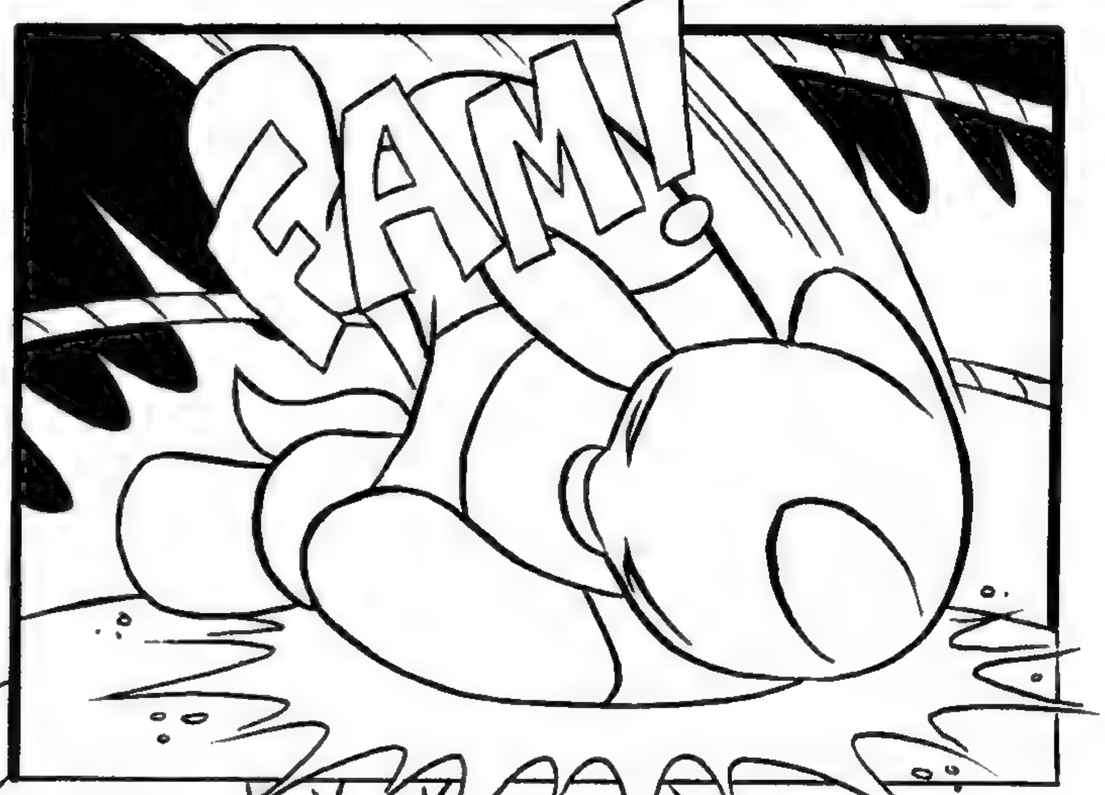
Clockwise from Top Left:
Friendship is Magic #29 Cover Pencils,
Friendship is Magic #29 Cover Inks,
Friendship is Magic #29 Concept Art,
Friendship is Magic #29 Final Cover
(Opposite Page)

Friendship is Magic #29 pg 18 Process Sketch,
Friendship is Magic #29 pg 18 Inks (Opposite Page


WHOMP!




CHUFF!


SLAM!

Friends Forever #11 pg 18-19 Final Art
with Colors by Heather Breckel

PAF!

Friends Forever #22 Cover Inks,
Friends Forever #22 Final Cover Opposite Page

Friends Forever #18 Cover Inks,
Friends Forever #18 Final Cover
Opposite Page

FLIGHT CAMP REUNION!

RAINBOW DASH

VOTED MOST LIKELY TO SOAR

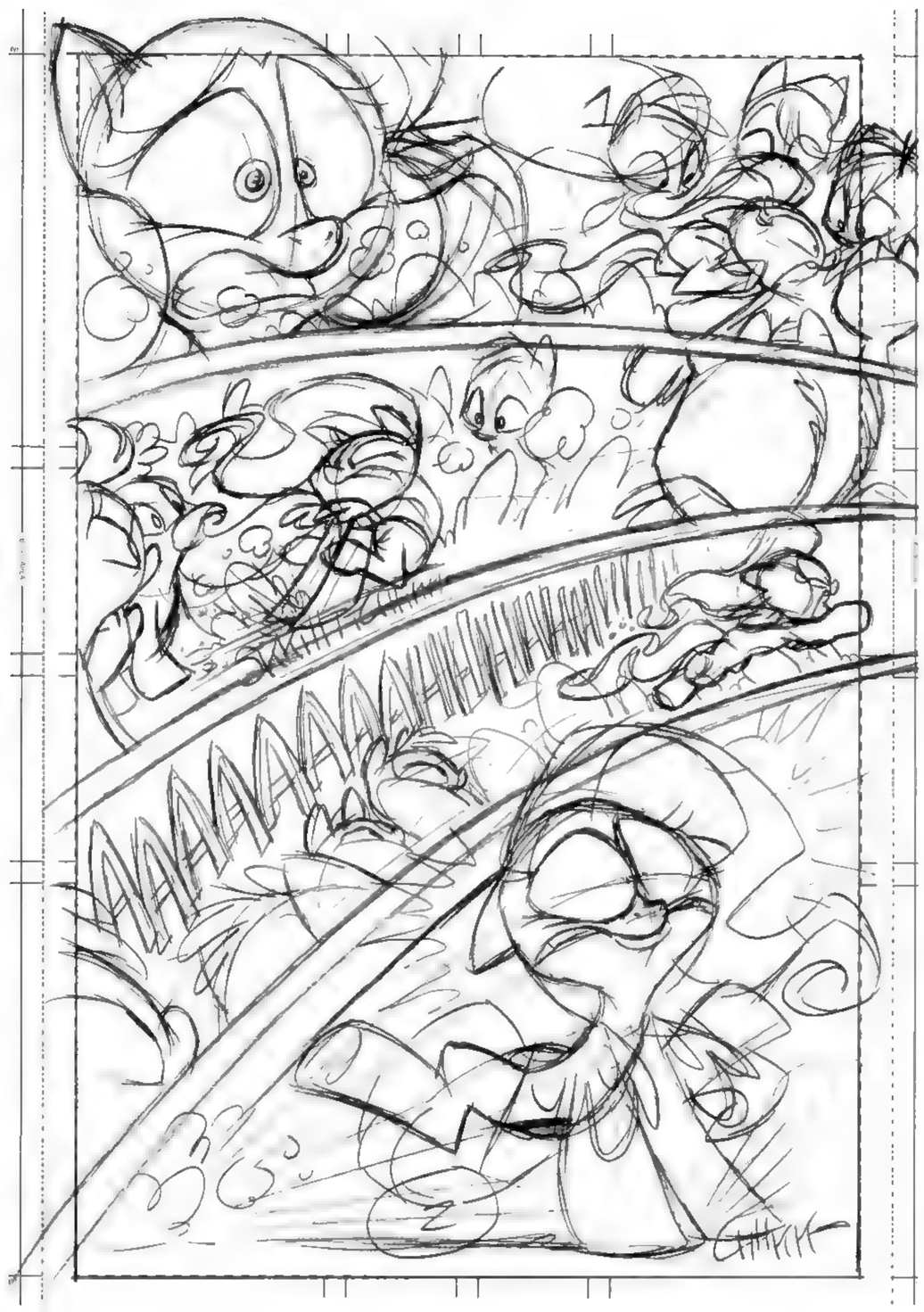
FLUTTERSHY

VOTED MOST LIKELY TO HIDE BEHIND A TRASH CAN

SKIIITTCHHHH...

AAAAAAAAHHHHAAAH!!!!

CHHKK—


1
PFFF

TOO
PSYCHADELIC!
KEEP ON HOOFIN'

Clockwise from Top Left:
Friendship is Magic #29 Concept Art, Friendship is Magic #29 Concept Art, Friends Forever #22 Color Guide (Opposite Page)

Friends Forever #22 pg 12-13 Final Art
with Colors by Heather Breckel

TOO YOUNG!

TOO TWILIGHT!

TOO CREEPY!

Friends Forever #11 Cover Inks.
Friends Forever #11 Final Cover
Opposite Page

JAY P FOSGITT

Friendship is Magic #6
Variant Cover Detail

Agnes Garbowska

Tell us your name, where you live, and how long you've been a comic book artist.

My name is Agnes Garbowska and I was born in Poland. I grew up in Canada and currently am living in the States. I have been a comic artist now for about 11 years, and I started off in small press and self-publishing before starting to work for larger comics companies.

How did you discover comic books?

I discovered comic books through my mom's friend. I was always into cartoons and books, but I did not know much about comic books until he handed me my first one. I thought it was the coolest thing ever and I knew from that moment on I wanted to read more. Did not think my love of comics would lead me to work in the comics industry, but I knew I always wanted to be an artist.

When did you become a My Little Pony *fan?*

When I was a little filly I fell in love with the original *My Little Pony* TV series from the '80s. I watched it non-stop and of course I collected the toys.

I did not get into the newest *My Little Pony* till a little bit after it came out. I heard from many people how entertaining and different the new *MLP* was, and I got curious. I watched the first season and knew I wanted to be a part of it.

What's the best part of being an artist working on MLP*?*

What's the best part of being an artist on *MLP*? I get to be a part of such an amazing and fun property! It is just a blast working on *MLP*. How can it not? I get to draw colorful, happy, and entertaining little ponies all day long. Each time I draw a cover or the interiors I can't help but smile since I get to work with amazing writers and amazing stories.

Can you explain how your art process works? How do you piece a page/story together in your head?

The whole process begins with a script. Once I am given a script from my editor Bobby (Curnow) I go through it and do very loose layouts of each page. These layouts give me a basic idea of the panel structure and where the characters would sit in the panel. I find that this is one of the most important parts of the creative process since this is where I piece together all the pages and panels and make sure the story flows. It's very important to me that I interpret the script to the best of my ability since I want to make sure the story is easy and fun to follow.

The layouts are done digitally on my laptop and Cintiq since I find it easier to work digitally on layouts and pencils.

Once I have gone through the script and have a basic idea of how to lay out the book, the next step is doing the pencils. Since I ink myself I keep my pencils a little looser, but clear enough so Bobby and the approval team at Hasbro can understand them and know what everything is going to look like.

Like most of the artists on the *MLP* comics I ink myself. I print out all the pages and actually ink over a light box. This keeps my page clean so there are no pencil lines or blue lines on the paper. This is very important since most of the time I work with watercolors after inking is finished.

I believe I am the only artist who colors her own interior pages. I watercolor the "tones" or the "shadows" on most of my projects since I feel I am a stronger traditional artist, and then I add the final colors digitally. I usually work with Lauren Perry on my books. She is what is called a "flatter" I send her all my inked and watercolored pages and she color corrects the whole issue. She goes through page by page and makes sure all the characters and backgrounds are the colors they are supposed to be. She sends the files back to me and I add the final shading and effects to the art.

What's the most difficult challenge you encounter while working in comics, and on My Little Pony *specifically?*

The most difficult challenge, but also the most fun one, I would say, is coming up with the initial ideas for covers or interiors. When I am given a cover to work on I have to make sure that what I draw on the cover will capture the attention of the person buying it. It has to be fun and stand out from all the other comics out there. This is very hard. Most of the time I submit more than one idea, but other times I have a great idea flash in my head and I submit that one since I know it will work well.

When working on interiors I have to make sure each page is eye catching, easy to read, and will keep the reader captivated enough to keep flipping the page. This is always a challenge and I spend a lot of time on layouts making sure they all work together.

Do you have a favorite MLP *comic book story? Which one and why?*

This is really a hard question to answer because in reality I love each and every comic I work on. Working with the different writers and the different stories makes each and every one a unique experience.

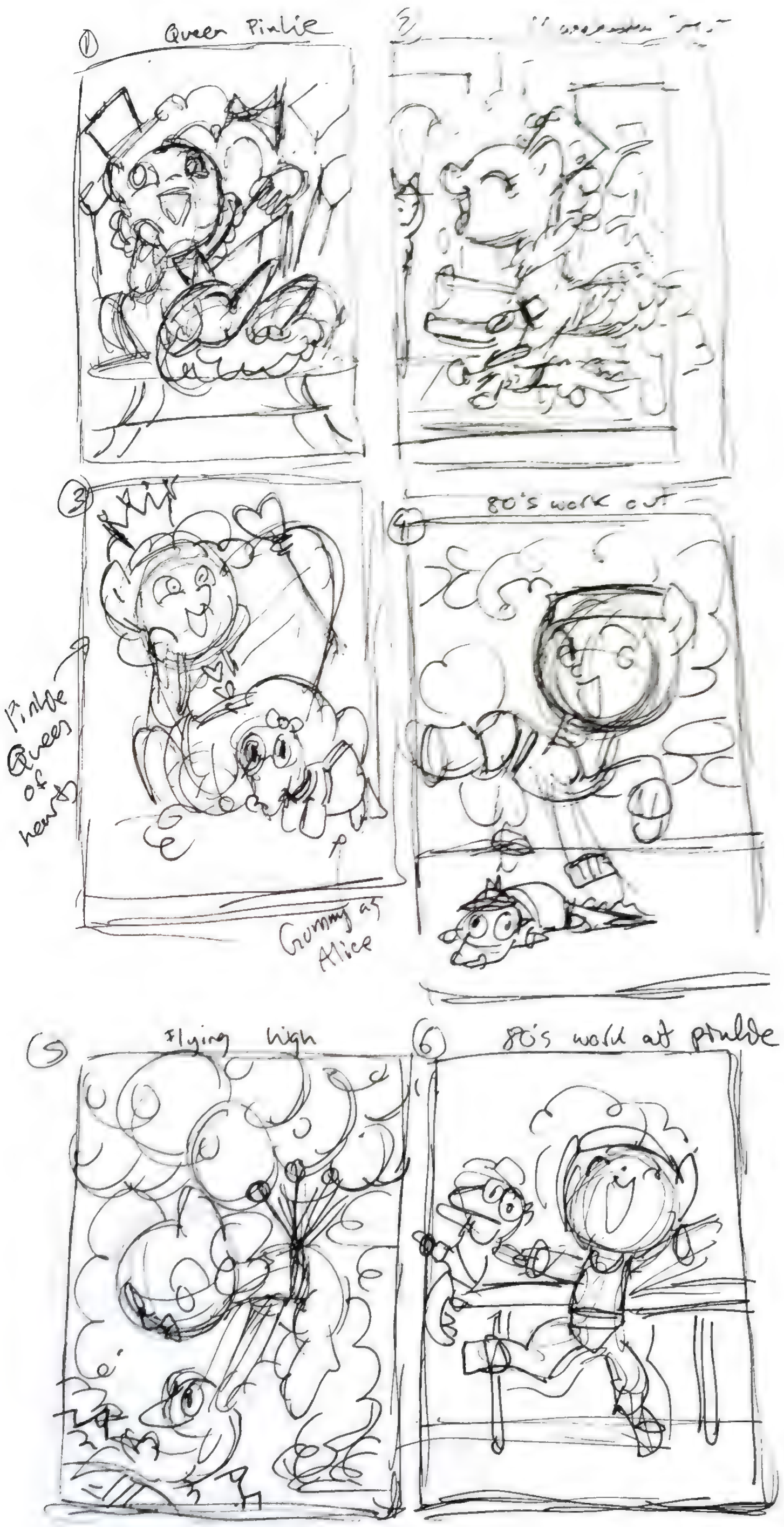
Saying that, I do believe the "Spike Micro Series" is my favorite since it was the first *MLP* book that I did interiors for. That's what really kicked off my *MLP* career, and since then I believe I've worked on every Spike story for the comics.

I loved working with Ted Anderson on our two-parters on the main line of books with Trixie and the missing diamond. It was the first time I was on the main line and the first time I worked on a two-issue story. Trixie is also one of my favorite ponies, so I loved being able to draw her.

I also have my favorite issues that I did not work on. I loved Andy Price's and Katie Cook's "Luna Micro." It was a really fun story and Luna was hilarious in it. I also loved the bookworm arc, written by Heather Nuhfer and drawn by Amy Meberson, since it is very different, and I loved how they traveled to all the different worlds in the books.

And for the most important question of all: Who is your favorite pony?

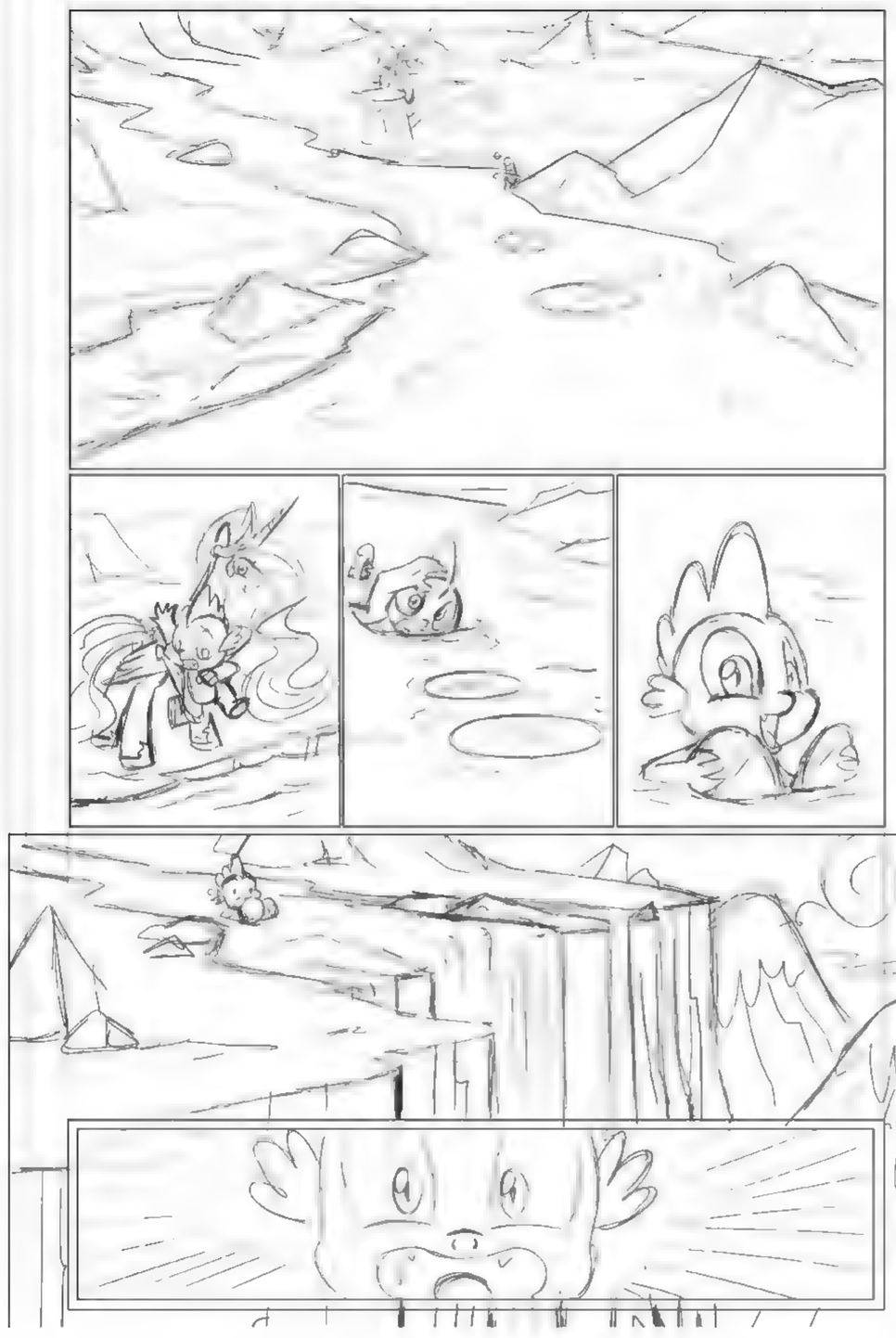
Pinkie Pie!

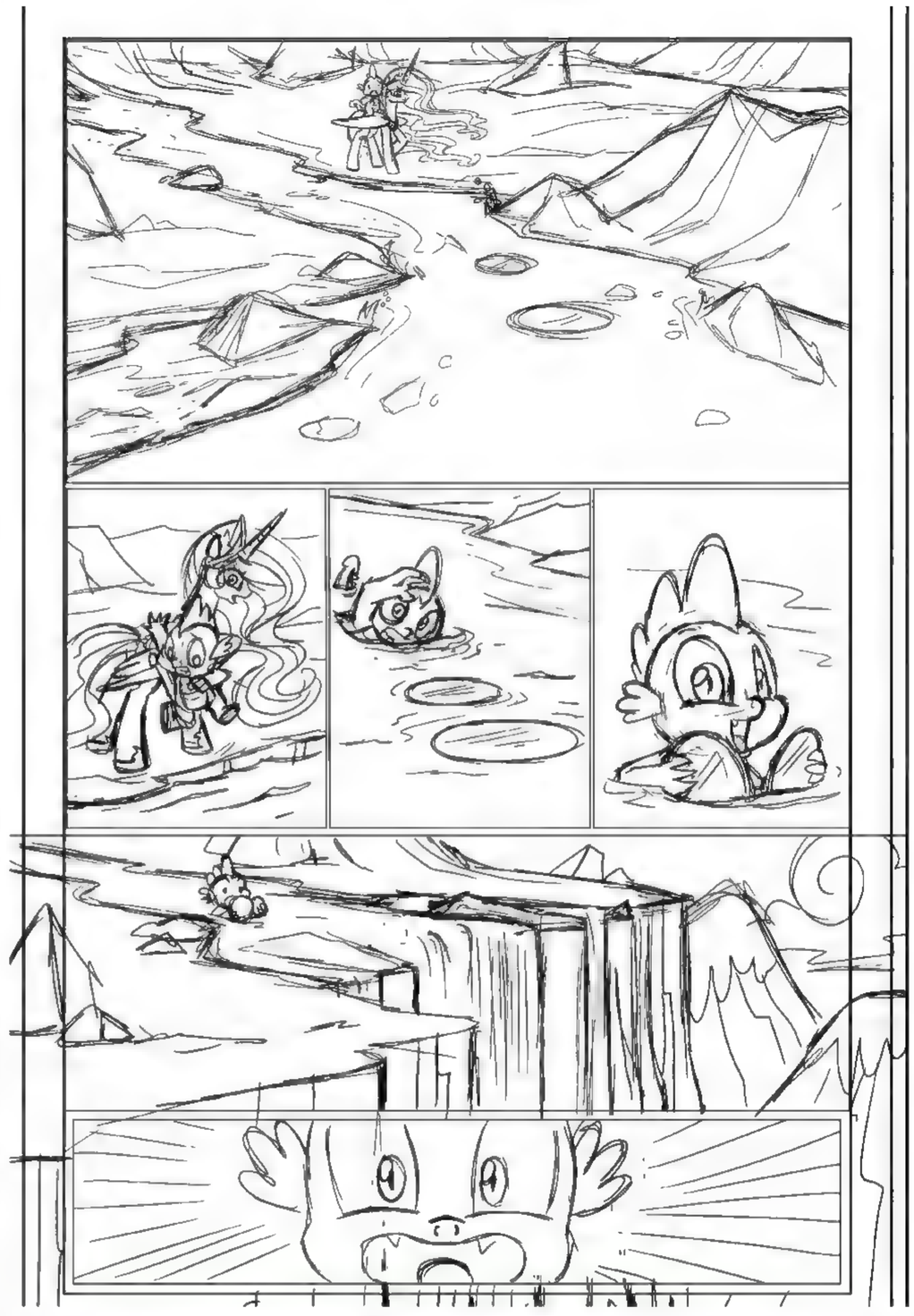


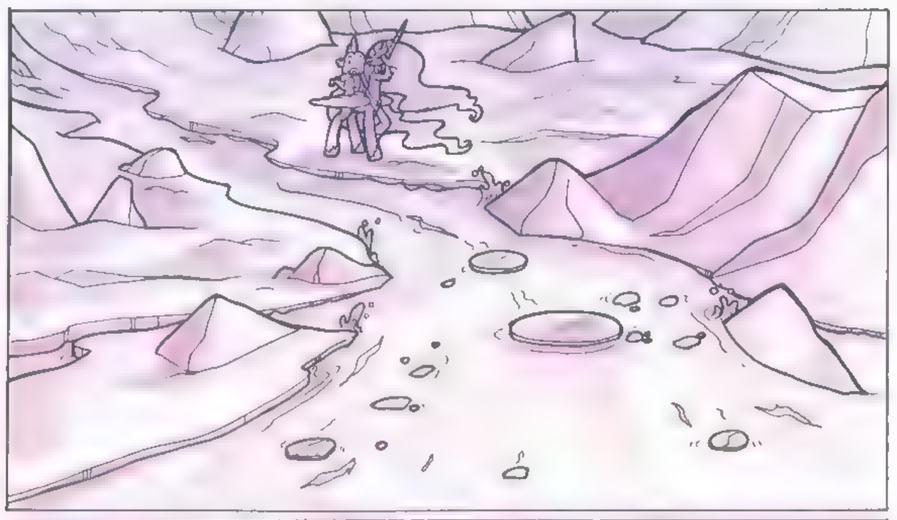
Pinup Process Sketch,
Pinup Inks (Opposite Page)

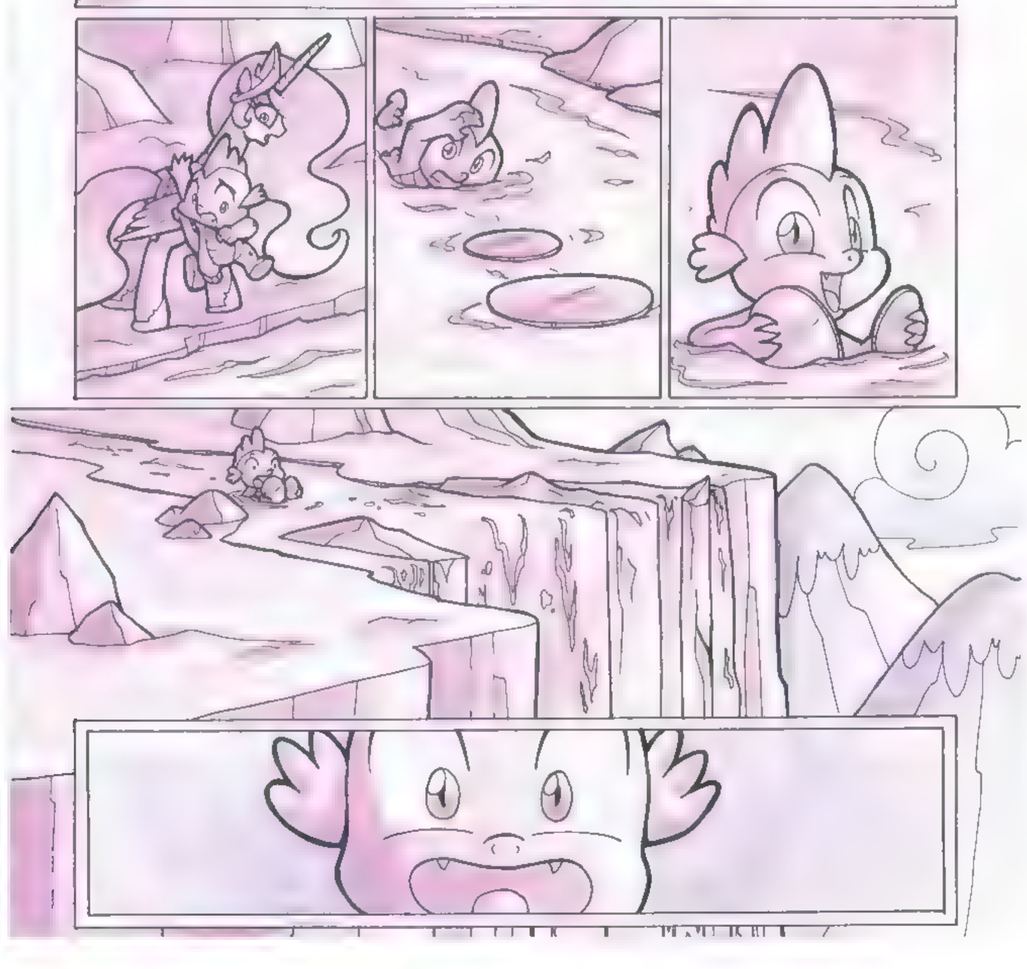
115
AGNES

Pinup Mixed Media Process.
Pinup Final Art Opposite Page





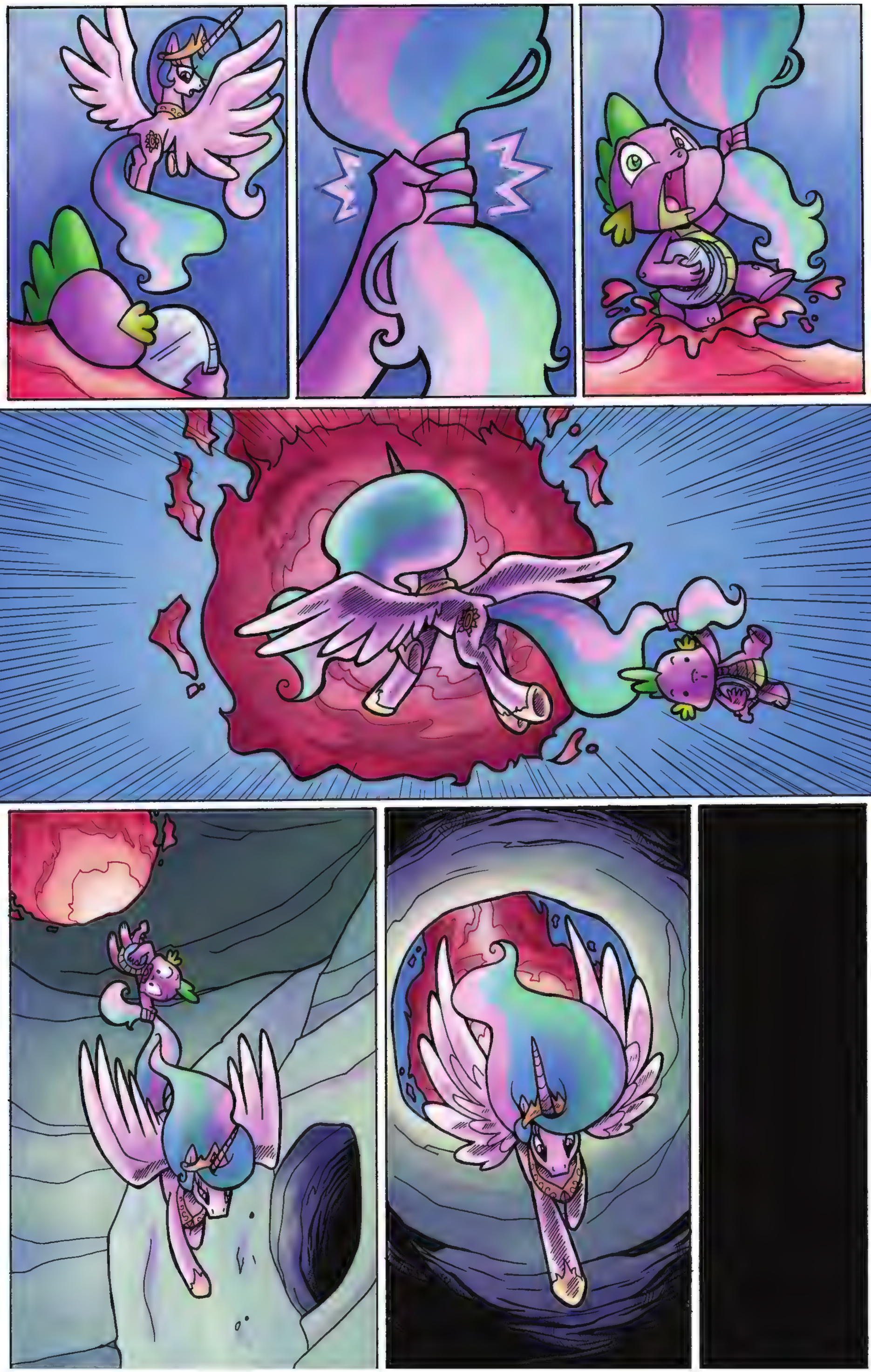




Clockwise from Top Left:
Friends Forever #3 pg 17 Pencils,
Friends Forever #3 pg 17 Inks,
Friends Forever #3 pg 17 Mixed Media Process,
Friends Forever #3 pg 17 Final Art
(Opposite Page)

Friends Forever #14 Mixed Media Process,
Friends Forever #14 Variant Cover
Opposite Page

#1
DRAGON
ARG TO
NGS



Friends Forever #14 pg 4 Final Art,
Friends Forever #3 pg 18 Final Art
Opposite Page)

'14
AGNES

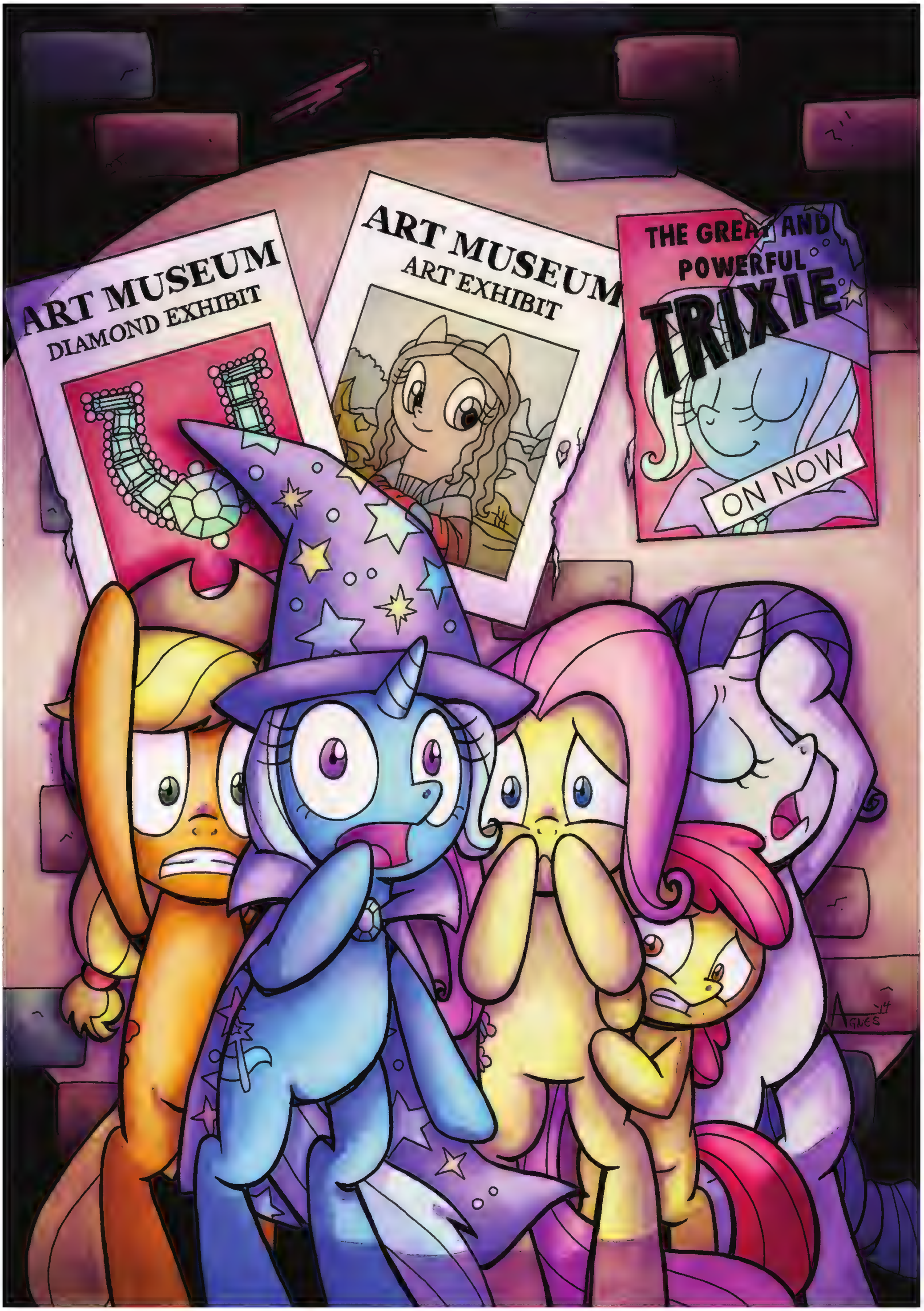
Friends Forever #21 Variant Cover,
Friends Forever #10 Variant Cover
Opposite Page

Friendship is Magic #30 Convention Variant.
Frinedship is Magic #30 Final Cover
Opposite Page

AD '15
AGNES

Friendship is Magic #30 pg 16-17
Final Art

Agnes '13



Friendship is Magic #22 Final Cover,
Friendship is Magic #6 Convention Variant
Opposite Page

TONIGHTE
FIRST SHOWE! YE SIRENS
IN CONCERTE!

Friendship is Magic #30 pg 22 Final Art,
Friendship is Magic #3 pg 16 Final Art
Opposite Page

Friendship is Magic #26 Mixed Media Process.
Friendship is Magic #26 Variant Cover
(Opposite Page)

AGNES '19

Trotting Along 2015, Friends Forever #19 Variant Cover (Detail) (Opposite Page)

Brenda Hickey

Tell us your name, where you live, and how long you've been a comic book artist.

Hello everyone, my name is Brenda Hickey! I live in Canada on a tiny rock called Prince Edward Island. I've been a comic artist since I was in third grade making rip-off Sailor Moon comics with my sisters. I went "pro" in 2009 when I got my first comic gig. It was with Bayer Medical, illustrating comics for kids with hemophilia.

How did you discover comic books?

It's kind of a blur? It was so long ago! But I assume it must've been *Betty and Veronica* comics. Or *Garfield*.

When did you become a My Little Pony *fan?*

I honestly didn't have much interest in *Pony* when it first arrived in the '80s, so I suppose it's funny I got so attached to them in my adult years! The first season of *Friendship is Magic* had already come and gone before I was even really fully aware of it. However, when I saw the artwork for the show, I was instantly enamored!

What's the best part of being an artist working on MLP*?*

It's hard to pick one thing to single out, really, but I'd have to say it's being part of such an amazing team. Everyone I've met who works on the *Pony* comics have been wonderfully, amazingly talented people.

Can you explain how your art process works? How do you piece a page/story together in your head?

Lots and lots of coffee. Haha! I usually sit down and read the script over first, and gather up all the characters and locations I need for reference. Once I get a comfortable amount, I then go back to the beginning of the script and thumbnail out some very rough ideas of how the page and panel layouts will look. From there I use the thumbnails as a guide for my pencils, and draw them on a 8.5" x 11" piece of printer paper (with the IDW page template reference on the sheet). I'll usually send Bobby Curnow (*MLP* editor) the issue in two halves, and once he gives me the okay I take the pages onto Photoshop and enlarge them to the 11" x 17" template and turn the pencil lines into non-repo bluelines for inking. Once the inks are done, scanned, and cleaned up I send them to Heather to color.

What's the most difficult challenge you encounter while working in comics, and on My Little Pony *specifically?*

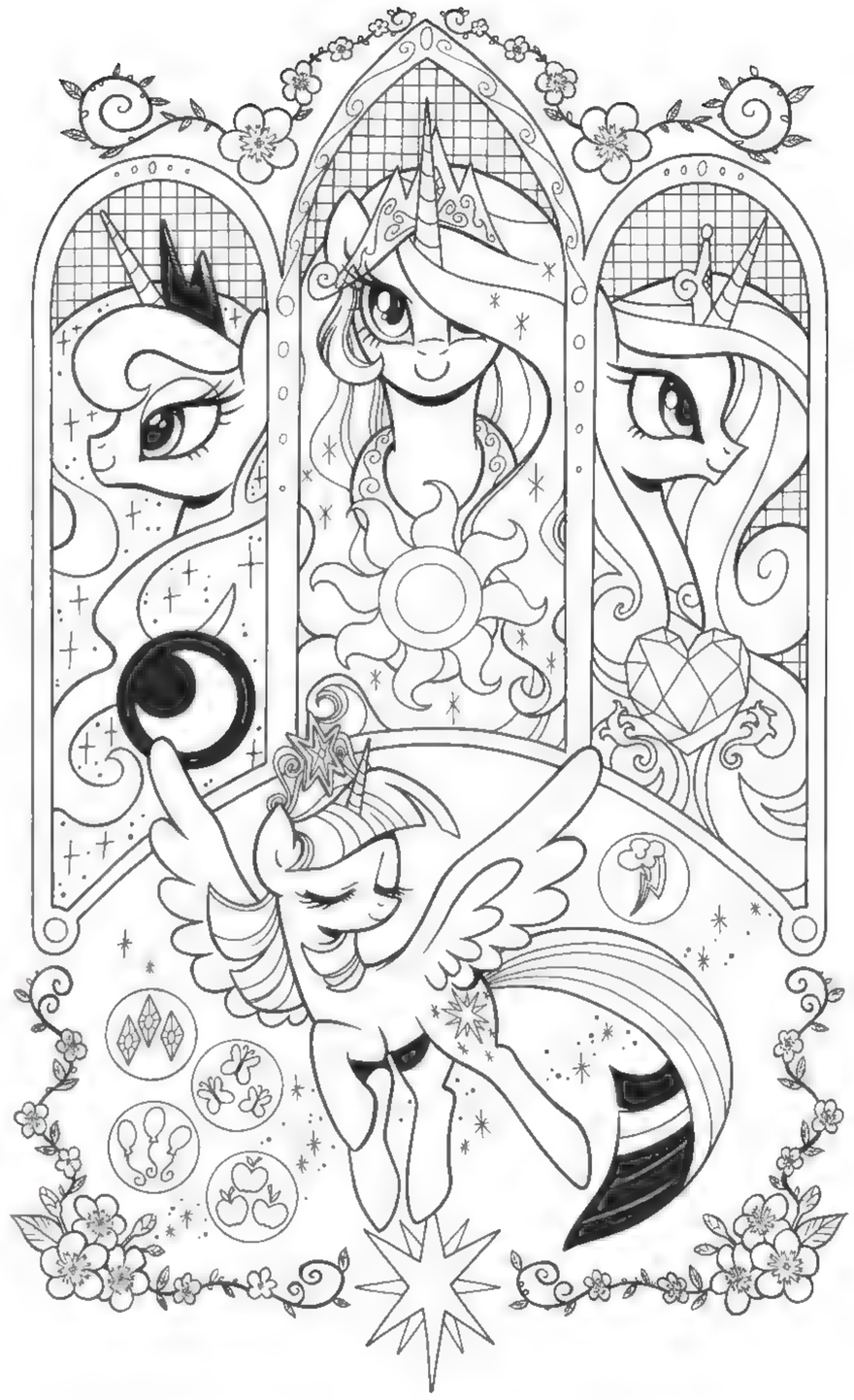
Working from home! I live in a house with three kids so it gets noisy and distracting. Some days it's a surprise to myself that I'm actually able to get the work done!

Do you have a favorite MLP *comic book story? Which one and why?*

I love the *Fiendship is Magic* series. Gotta love villain back stories! I also love the arc "The Root of the Problem" by Katie Cook and Andy Price. Anything that world builds, really. I'm all over that.

And for the most important question of all: Who is your favorite pony?

...It's Fluttershy — hee hee!



Clockwise from Top Left:
Pinup Pencils, Pinup Inks,
Pinup Color Flats, Pinup Final
Art (Opposite Page)

EQUESTRIA

Holiday Special 2015 Variant Cover,
Friendship is Magic #17 Variant Cover
Opposite Page

Friends Forever #17 Cover Inks,
Friends Forever #17 Variant Cover
Opposite Page

BLAH
BLAH
BLAH
ZZZ
BOOK OF
INTELLIGENT
THINGS

Clockwise from Top Left:
Friends Forever #20 Cover Inks,
Friends Forever #20 Cover Pencils,
Friends Forever #20 Variant Cover
/Opposite Page

NAIL POLISH
TEEN MARE MAGAZINE
CHOCOLATE

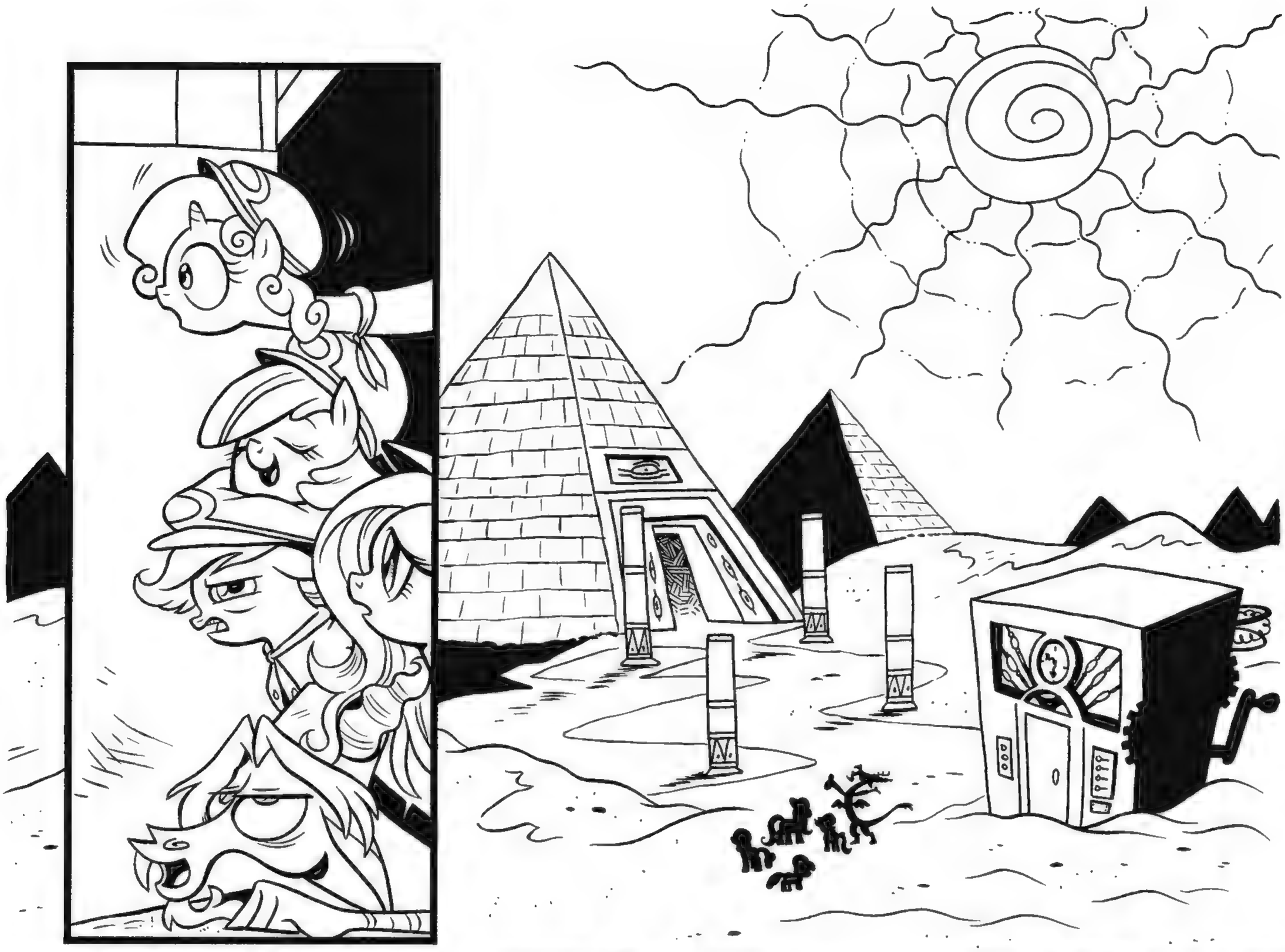
Friends Forever #5 Variant Cover,
Friends Forever #12 Variant Cover
Opposite Page

STOP!

Friends Forever - 20
pg 2-3 Inks

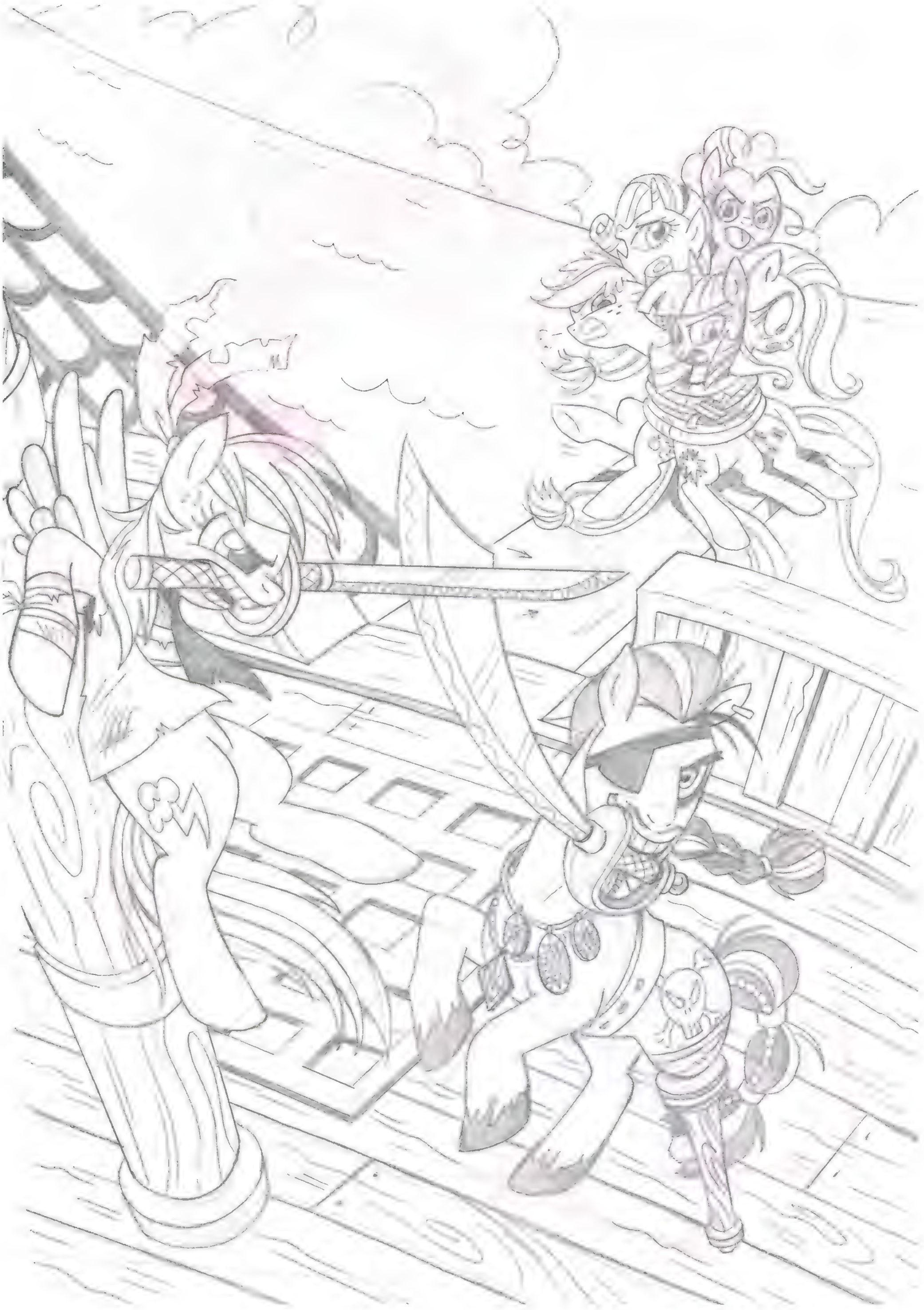
BOING
BOING

Friends Forever #15 Variant Cover,
Friendship is Magic #24 Final Cover
Opposite Page)



Clockwise from Top Left:
Friendship is Magic #24 Concept Art,
Friendship is Magic #24 pg 10 Pencils,
Friendship is Magic #24 pg 10 Replacement Panel,
Friendship is Magic #24 pg 10 Inks
(Opposite Page)

Clockwise from Top Left:
Micro-Series #6 Concept Art, Micro-Series #6 Concept Art, Micro-Series #6 Concept Art (Opposite Page)



Friendship is Magic #14 Cover Pencils.
Friendship is Magic #14 Final Cover
Opposite Page

BRENDA HICKEY '13

Friends Forever #19 Cover Inks.
Friends Forever #19 Variant Cover
Opposite Page

BRENDA HICKEY '15

Odd Ponies:
The Odd Couple Parody

Andy Price

Tell us your name, where you live, and how long you've been a comic book artist.

I'm Andy Price. When my home planet was endangered, I was rocketed to this world by my parents, who wanted me to grow up to become a comic book artist. Actually, I was born in Chicago, lived most of my life in north Alabama, and now I'm in the humid city of Atlanta, with my wife Alice and six cats: Tabitha, Boris, Bela, Mina, Gomez, and Morticia. I've drawn all my life, and studied illustration at The Joe Kubert School of Cartoon and Graphic Arts in New Jersey. I've been a professional illustrator since 1990, and been with *My Little Pony* since issue #1!

How did you discover comic books?

My three older sisters had comics here and there in the house from the '60s (I distinctly remember *Flash*, *Teen Titans*, and *Aquaman*), but what really drove me to the 4-color world was the *Batman* TV series. I

learned to read on comics. I remember buying comics at the drug store, and out of a comic book vending machine at Zayre's department store. Comic strips and comic books have been a constant part of my life.

When did you become a My Little Pony *fan?*
A friend encouraged me to watch the new *MLP* show sometime in the second season... I was not eager to try it... "that's for girls!" However, I tried it... and was hooked quickly. The humor was very sharp, the designs clean, and I've always been impressed that the show never speaks down to the young audience.

What's the best part of being an artist working on MLP*?*
Meeting the fans... and the people and staff who work on the *MLP* show! I've made a lot of friends. The best, however, is meeting the kids that read the comic. So many parents have told me their kids are learning to read on our book, and it's very humbling. I've met kids that sleep with their *MLP* comics like a teddy bear! I have a collection of art given to me by kids... meeting children that are becoming comic fans and becoming excited to draw from something I've made is very flattering, and makes me feel incredible!

From the artistic point of view, the art is incredibly fluid... everything is organic. I can push expressions and moods to extremes that many comics couldn't do. Even buildings tend to be a little wonky. Hasbro supported the idea of taking advantage of the comic medium, allowing me to present my artistic abilities and my own interpretations of the look of the *MLP* world. Hasbro has always been very supportive of the comic, helping us keep in line and add to the universe established on TV.

Can you explain how your art process works? How do you piece a page/story together in your head?
I do all of my art traditionally (rarely I will color digitally, but I never draw digitally), I like to get my hands involved. I read the script, and draw thumbnails all over the script with layouts or character designs. Then I do full-size layouts with my faithful mechanical pencil (everything I've drawn for the past 15 years has come from that pencil) loaded with HB lead. I typically use 11" x 17" Strathmore vellum bristol board, blue-lined for comic pages. I don't do extremely tight pencils, since I'm inking my own work. Once it's time to ink, I use a number of tools... a #4 Raphael Kolinsky sable brush is my main go-to, but also Faber Castell PITT pens, croquil nib pens, toothbrushes, sponges... whatever gives me the effect I want. Corrections are done with white paint. I often have stacks of various comics, art books, and reference pictures surrounding me as I work on the book. Inspiration comes from everywhere.

What's the most difficult challenge you encounter while working in comics, and on My Little Pony *specifically?*
Time is always the challenge in art... any artist would love more time, but we likely do better work when time is limited. The challenge with *MLP* is that people come to the book knowing the characters, so I have to make sure that the ponies are acting/looking/moving the way the individual characters do. I feel we are at a disadvantage in not having the voice actors expressing emotions in our dialogue, so my challenge is to make sure the drawings express the body language and facial expressions needed. However, we have an advantage over the show in that my drawings are not governed by a budget... so I get to play with environments, character design, and inserting all the background goodies I've become known for.

Do you have a favorite MLP *comic book story? Which one and why?*
I often say it's the one I'm working on at the moment, but I do have favorites. The "Return of Queen Chrysalis" allowed me to work my love of horror and mood into the art, which was a great contrast to the comedy and light-hearted scenery of Ponyville. Katie Cook (my creative cohort since issue #1) and I have come to think of "Chryssy" as our own, even doing background history for her in her *Fiendship is Magic* issue. The "Luna Micro" let me play with the ever-mood-changing Princess Luna, and introduce her pet opossum, Tiberius! Overall, my favorite story is "Reflections." Fans either love it or hate it, but it was some of my favorite art, and a bigger scope of a story exploring adventures in a "mirror" world, with alternate versions of our ponies. In many ways it was our riskiest undertaking, exploring concepts and emotions that hadn't really been touched upon much in the show. I got to do so much design work, and new environments... we introduced Starswirl the Bearded! I got to draw malevolent, wicked alternate versions of Celestia and Luna, and beautiful, moody scenes. The story went through a number of changes, even as we were getting it ready for print, but I think because of some of those headaches it became even more endeared to me. It's also one of my favorite covers, showing Celestia and Luna battling their alternate selves.

And for the most important question of all: Who is your favorite pony?
Applejack! I love her look, and the fact that she's honest. And Luna is best princess!

Friends Forever #8 Cover Pencils.
Friends Forever #8 Cover Inks
Opposite Page

WIPE YER HOOVES
SARSPARILLA
WANTED

Friends Forever -8 Mixed Media Process.
Friends Forever -8 Variant Cover
Opposite Page

WIPE YER HOOVES
SARSPARILLA
WANTED

Clockwise from Top Left:
Friendship is Magic #26 Cover Pencils, Friendship is Magic #26 Mixed Media Process, Friendship is Magic #26 Mixed Media Process, Friendship is Magic #26 Final Art (Opposite Page)

HOW
RARE
GUMMER
13"

Friendship is Magic #4 Variant Cover,
Micro-Series #3 Variant Cover
Opposite Page)

I LOVE PRETTY PINK MARES,
THEY MAKE ME FEEL SO GOOD!
I LOVE TRI COLOR HAIR
IT MAKES ME FEEL SO BAD!
WHEN THEY'RE AROUND THEY MAKE ME FEEL
LIKE I'M THE ONLY COLT IN TOWN...
I LOVE PRETTY PINK MARES
THEY MAKE ME FEEL SO GOOD!

Friendship is Magic #26
pg 12-13 Inks

RA-RA-REE! KICK 'EM IN THE KNEE

#1

DRAGONS ARE # 1

WHERE'S THE BEEF

WHO CARE WHAT FRANKIE SAY?

The MYSTIC KNIGHTS OF THE ELECTRIC STABLE

SAVE FERRIS

Andy Price 13"

Reborn
APPLES

Friendship is Magic #3 pg 1 Mixed Media Process,
Friendship is Magic #3 pg 1 Pencils (Opposite Page)

Friendship is Magic #13 Cover Pencils,
Friendship is Magic #13 Cover Inks
(Opposite Page)

IDW

my LITTLE PONY™

Friendship Magic

FOR COLORING ONLY

When You Think the Night
Has Seen Your Mind...
That Inside Youire Twisted
And Unkind...

Let Me Stand to Show
that you are
Blind...

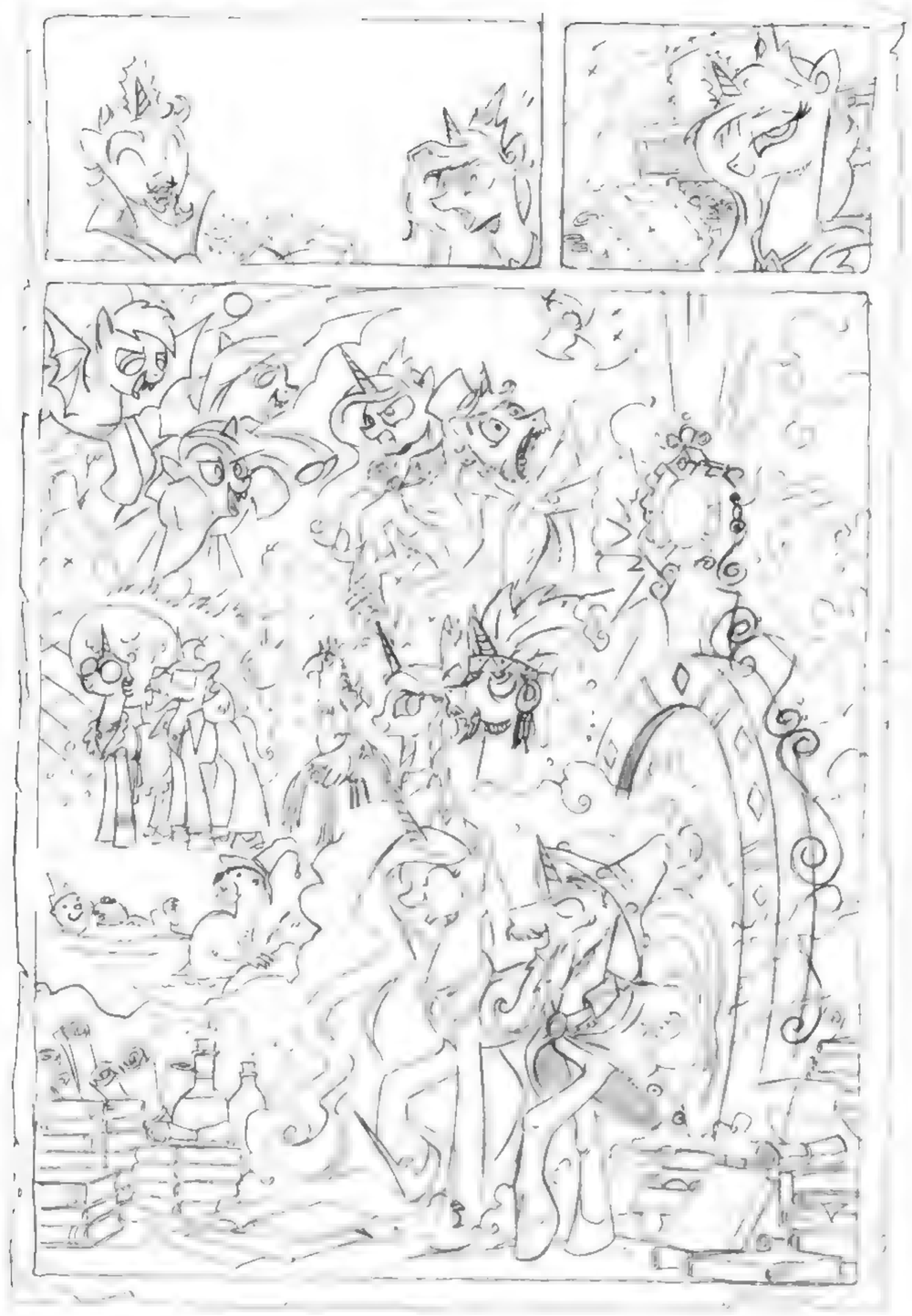
Friendship is Magic #19
pg 10-11 Inks

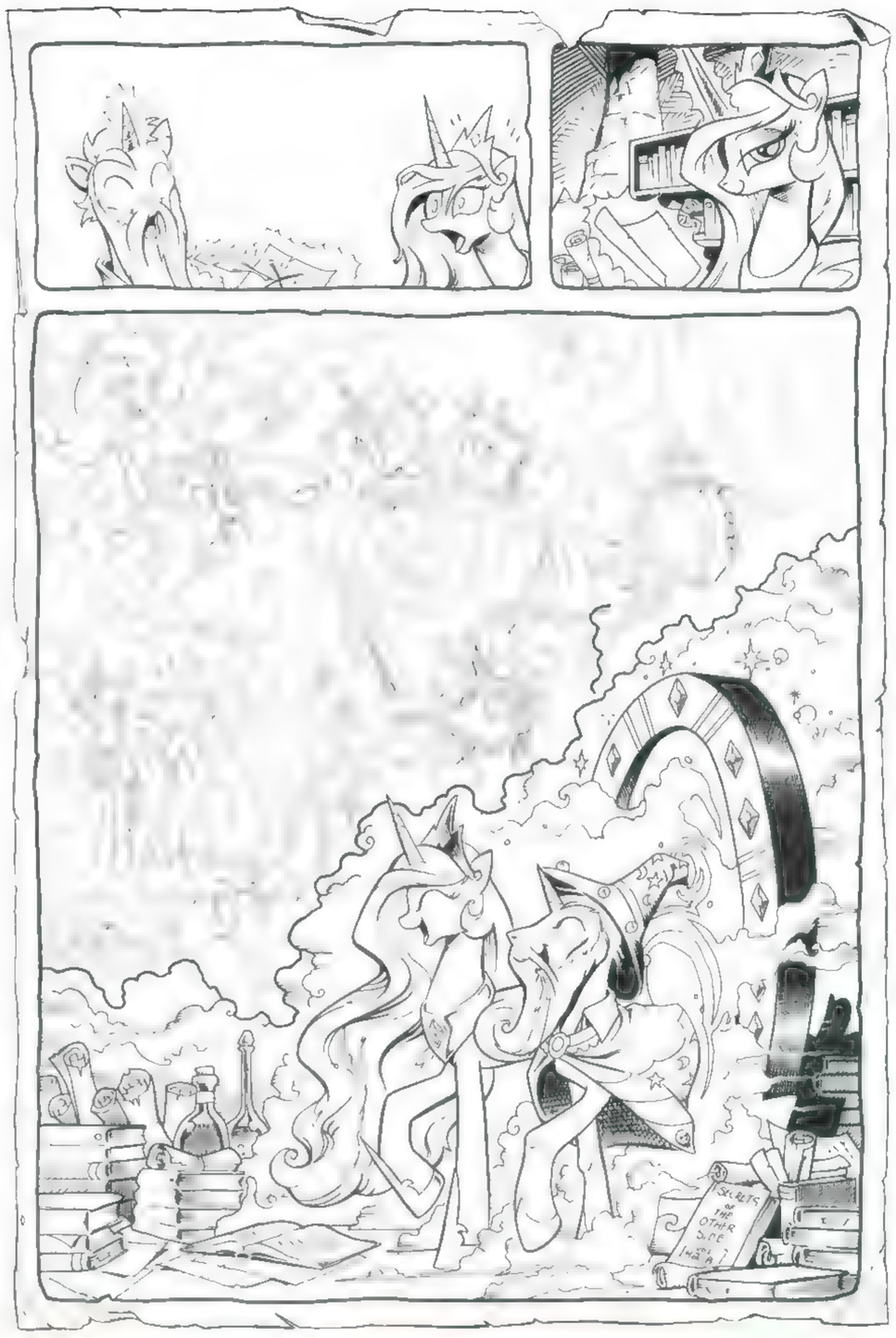
Friendship is Magic #4 Variant Cover.
Friendship is Magic #5 Variant Cover with
Colors by Heather Breckel (Opposite Page

GOOD
NIGHT

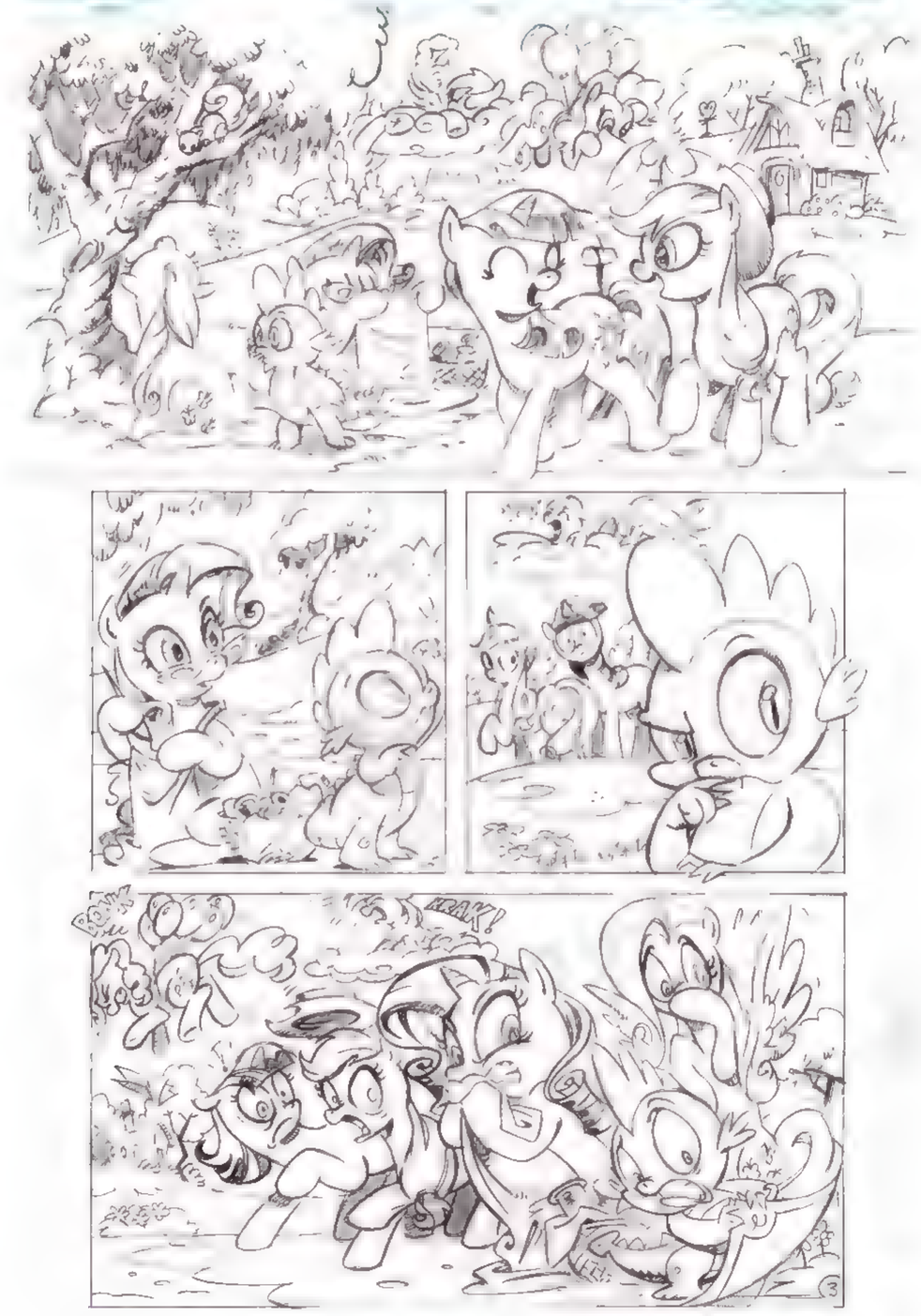
Reflections Part 3

I'll Be Your Mirror





Leadwing
Andy Price Inspired Character



Clockwise from Top Left:
Friendship is Magic #17 pg 16 Pencils,
Friendship is Magic #17 pg 16 Inks,
Unpublished Sample Page,
Friendship is Magic #19 pg 1 Inks
(Opposite Page)

Micro-Series #10 Variant Cover,
Friendship is Magic #8 Variant Cover
Opposite Page

Fiendship is Magic #1
Variant Cover (Detail),
Fiendship is Magic #3
Variant Cover (Detail)
(Opposite Page)

Sara Richard

Tell us your name, where you live, and how long you've been a comic book artist.

Hi! I'm Sara, currently living on the west coast in a sorta nomadic way I guess. I've been making art for comics for the last five years or so!

How did you discover comic books?

When I was much younger I read a lot of *X-Men*, namely stories with Angel in them. (*Angel Reborn* with art by Joe Mad was my absolute favorite. Any character with wings was kinda automatically my favorite, I wished I could fly since I was little (hence the extra curricular activity of hang gliding now). I went through a real serious manga phase in high school and into college, sorta falling out of reading much in the ways of any comics towards the end. It wasn't until my senior year, when I found *Deadpool vs. The Marvel Universe* with cover art by Skottie Young, that I became a huge comics fan again.

When did you become a My Little Pony *fan?*

I guess I always liked the *Pony* universe in the way that I tried to collect all the strange background Pony Friends toys. Researching the vague memory, I had an original Spunky the camel, Zig Zag the zebra (probably why I like Zecora so much), and Kingsley the lion. I was also a fan of *Powerpuff Girls* and when I saw the rebooted *Pony* in a sort of *PPG*-style, I was really into the new designs. I love how everyone could relate to one of the characters, and I saw my personality in the spirit of Rainbow Dash. One of my many spirit animals. Haha!

What's the best part of being an artist working on MLP*?*

The colors, Duke! The colors! I love the palettes involved, and the freedom of being able to use my style which I feel isn't a typical comic look. I mean, you can't be unhappy painting smiling magical horses, so I feel very lucky to be a part of this.

Can you explain how your art process works? How do you piece a page/story together in your head?

I guess many of my ideas come to me after looking at reference material immediately, or on a run, or about three seconds before I drift off to sleep. From there I do a bunch of rough sketches to figure out compositions and tighten the best idea up. With the colors, I sort of figure them out in my head and hope for the best once I start throwing some paint around. Like a restrained Jackson Pollock with classic rock playing in the background... and less screaming.

What's the most difficult challenge you encounter while working in comics, and on My Little Pony *specifically?*

The biggest challenge I faced personally was my style. I draw inspiration from Art Nouveau, Art Deco, Japanese Ink painting, and recently I feel a lot of Lisa Frank. (Which was what I lived on as a child. Stickers and stickers and stationary and stickers.) When I first started going to conventions to show my work I would take part in portfolio reviews. One of my most vivid and fondest memories was actually getting reviewed by an editor at IDW. I was told I needed to refine my work and that they wouldn't know how to market my style anyways. Well! Like any review, you take the advice and use it to inspire you to get better. Funny how things come full circle, right?

Working on *My Little Pony* I haven't really felt any major challenge, other than picking one favorite design over the other to make a cover!

Do you have a favorite MLP *comic book story? Which one and why?*

I honestly can't choose! But I guess I'm always going to be a fan of the "Mane 6 Micro" because that was where I started. I did retail exclusives for my local comic shop, Double Midnight Comics back in New Hampshire, and I was so happy that they allowed me to get my foot in the door by doing their covers. The newbie stress and will to prove my worth was something I look back on fondly. I'm also really happy I got to do a small three-page story in issue #25 about Zecora and Angel (who is basically my cat). So It was a bit of a personal piece in some ways.

And for the most important question of all: Who is your favorite pony?

RAINBOW DASH IS BEST PONY.

Pinup Mixed Media Process,
Pinup Mixed Media Process (Opposite Page)

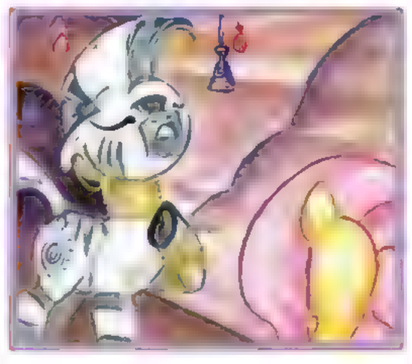
Pinup Mixed Media Process,
Pinup Final Art (Opposite Page

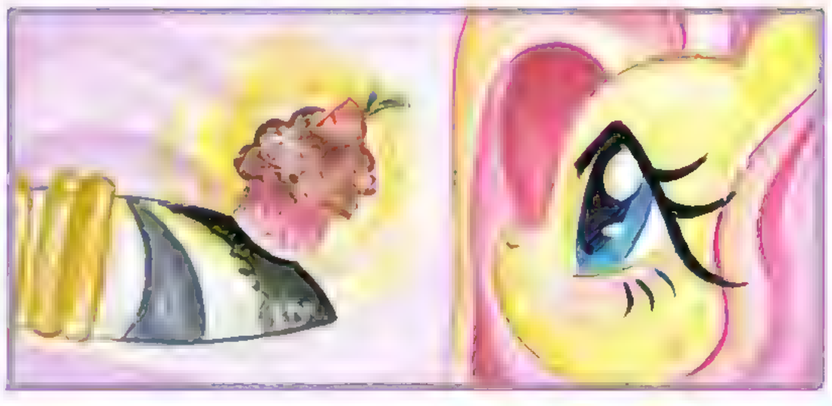
Clockwise from Top Left:
Friendship is Magic #23 Cover Concept Art, Friendship is Magic #23 Cover Concept Art, Friendship is Magic #23 Cover Concept Art, Friendship is Magic #23 Variant Cover (Opposite Page)

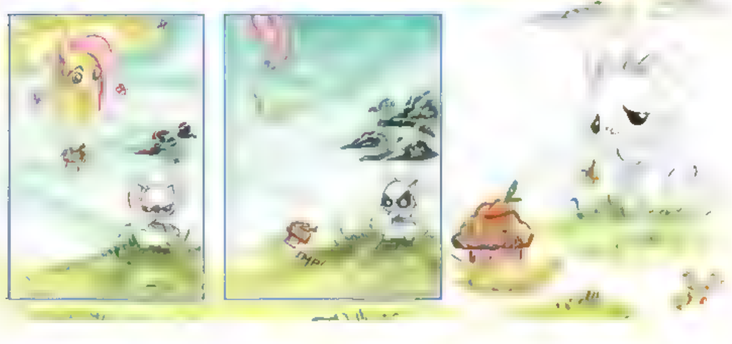
Micro-Series #5 Variant Cover,
Micro-Series #8 Variant Cover
(Opposite Page)

Fiendship is Magic #1 Cover Pencils.
Fiendship is Magic #1 Variant Cover
(Opposite Page)

Fiendship is Magic #2 Variant Cover,
Fiendship is Magic #3 Variant Cover
(Opposite Page)







Clockwise from Top Left:
Friendship is Magic #25 Back-up Story Final Art, Friendship is Magic #25 Back-up Story Final Art, Friendship is Magic #25 Back-up Story Final Art, Adventures in Friendship Volume 4 Final Cover (Opposite Page)

Friendship is Magic #35 Final Cover,
Friendship is Magic #37 Variant Cover
(Opposite Page)

Friendship is Magic #12 One Million Copies Variant Cover,
Friendship is Magic #20 Variant Cover (Opposite Page)

Friendship is Magic #14 Variant Cover,
Art Gallery Volume 2 Final Cover
(Opposite Page)

Micro-Series #3 Variant Cover,
Friendship is Magic #30 Variant Cover
(Opposite Page)

ART IS MAGIC

ART IS MAGIC

Celebrate the charming and diverse artwork of the *My Little Pony* comic book series in this special art book! Read along as fan-favorite artists **Tony Fleecs**, **Jay P. Fosgitt**, **Agnes Garbowska**, **Brenda Hickey**, **Andy Price**, and **Sara Richard** showcase a selection of their most cherished pieces, provide insight into their process, and share the identities of their favorite ponies!

IDW